



The Gramophone Shop, Inc.

*Record Supplement*

for

*March, 1942*

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Vol. V

Record Supplement for March, 1942

No. 3

## BACH (JOHANN SEBASTIAN)

**BACH:** Adagio (from Sonata No. 3 for Unaccompanied Violin) (Arr. S. Bachrich) & Fantasia in C Major (arr. by L. Bedell). Arthur Fiedler's Sinfonietta. 12" record, No. V-13809; price \$1.05

If you like Bach transcriptions, these will give you considerable enjoyment. They have been expertly planned, and the *Fantasia* is from an unfinished organ work. The performances and recording are very fine.

**BACH:** *Arioso* (trans. Stokowski from Cantata No. 156). The NBC Symphony Orchestra, conducted by Leopold Stokowski. 12" record (2 sides), No. V-18498; price \$1.05.

Surprising as it seems, this is one of the best of Stokowski's transcriptions which is only now finding its way to the list. It also marks the first recording to be issued of the NBC Symphony conducted by Stokowski.

The performance and recording are first class.

**BACH:** *Komm, süßer Tod* (Schemelli Gesangbuch No. 42). Virgil Fox playing the organ of Girard College Chapel, Philadelphia. 12" record, No. V-18495; price \$1.05.

A review of this recording will appear in the next issue of the *Record Supplement*.

**BACH:** *Passacaglia and Fugue in C Minor* (freely transcribed by Stokowski). The All-American Orchestra, conducted by Leopold Stokowski. Two 12" records (4 sides), in Set CM-X216†; price complete with album \$2.63

The *passacaglia* is a form derived from an ancient stately dance, thought to be of Spanish origin, based on a dignified figure which invariably appears in the bass, of two, four or eight measures, in triple time. This ground-bass is the subject of the entire work. The composition presented

here is not a *passacaglia* in the strict sense of the term, for Bach has combined with it certain of the *chaconne* characteristics — namely, the statement of the subject in the upper and internal parts of the harmonic structure — and has employed a secondary subject as well as a final fugue which combines all at the close in indescribable beauty and grandeur.

Stokowski's free transcription of this work is one of his best and it has enjoyed great popularity since the early days of electrical recording. The first version, with the Philadelphia Orchestra, has been replaced with a magnificent example of the recorder's art (V-14580/1 in VM-401, dating from 1937), which is definitely superior to the present version.

For a completely satisfactory performance of works of this type a virtuoso orchestra is necessary, and, as we have continually pointed out, the All-American Orchestra cannot be called that. Their attacks are ragged, the ensemble is wanting, and the tone is far from pleasing. This latter deficiency is not covered by the dry recording.

The Stokowski performance of the *Passacaglia and Fugue in C Minor* to be chosen is the full-bodied Victor recording with the excellent Philadelphia Orchestra (in VM-401).

## BEETHOVEN (LUDWIG VAN)

**BEETHOVEN:** *Concerto (Piano and Orchestra) No. 5, in E-Flat Major, Op. 73—"Emperor."* Rudolf Serkin and New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. Five 12" records (10 sides), in Set CM-500†; price complete with album \$5.78

Written in 1809 after the battle of Wagram, the *Concerto in E-Flat Major* was first performed by Beethoven's pupil Karl Czerny. It is supposed that at this concert a



French officer in the audience proclaimed the score as "an Emperor among concertos." The name has stuck, and today *The Emperor* is one of the most frequently performed works in the concert repertory. This is due to the fact that it is a score of great melodic charm which allows the performer a chance to display his virtuosity effectively without placing too heavy a strain upon his technical resources. There are three movements: *Allegro* (5 sides); *Adagio un poco mosso* (1 3/4 sides); *Rondo* (3 1/4 sides).

*The Emperor*, like many other popular works, has always been well represented on the lists. At present there are four versions to claim attention. Leading the group is the outstanding performance by Wilhelm Kempff-Berlin Philharmonic (now out of stock), with the Walter Gieseking-Vienna Philharmonic version (CM-243†), conducted by Bruno Walter, closely following. Of the remaining two, the excellent interpretation by Artur Schnabel-London Symphony, conducted by Malcolm Sargent (VM-155†), should not be considered because of its old recording, and the Benno Moisevitich-London Philharmonic reading, conducted by Georg Szell (VM-761†, reviewed in the May, 1941, *Record Supplement*), is, as noted then, unsatisfactory. This leaves us only the Gieseking-Walter performance for comparison.

Pianistically speaking, Gieseking's performance is superior to that of Serkin. It has a fuller conception of the work, and Gieseking's tone is much warmer. But taken as a whole, this version falls into second place because of the unfortunate acoustic characteristics of the recording chamber which obscured Bruno Walter's accompaniment. Serkin, on the other hand, with a less warm tone, benefits from the latest recording. His interpretation, while lacking the majestic sweep of Gieseking's, is fluent, and his tone has been captured with breath-taking fidelity. There is an excellent balance between the soloist and the accompanying orchestra, in which the various voices can be clearly heard in their proper relationship, with a full wide dynamic range.

Generally speaking, we would be the first to raise the questions of the propriety of duplicating works already recorded, but when the performance and the recording are of such a high standard we can only say that we hope that Columbia will lose no time in completing the *Piano Concerti* — Nos. 2 and 3.

**BEETHOVEN: Quartet (Strings) No. 16, in F Major, Op. 135.** The Budapest String Quartet. Three 12" records (6 sides), in Set CM-489†; price complete with album \$3.68

This quartet, despite its very great beauties, will hardly bear comparison with the four preceding. It was the last complete work which Beethoven wrote, and was performed posthumously in Vienna on March 23, 1828. It is in four movements: *Allegretto*; *Vivace*; *Lento assai*; *Grave ma non troppo tratto — Allegro*. This work was dedicated to his friend Wolfmeier, and the last movement bears the following notation over the two principal themes: *Muss es sein? Es muss sein!*

The Budapest Quartet give us another of their outstanding performances. They have been recorded with lifelike fidelity and good balance, and this set will take precedence over the older versions by the Léners (CM-307) and the less pleasing recording of the excellent Busch Quartet (VM-287).

**BEETHOVEN: Sonata (Violin and Piano) No. 3, in E-Flat Major, Op. 12, No. 3.** Jascha Heifetz and Emanuel Bay. Three 12" records (5 sides, last side blank), in Set VM-852†; price complete with album \$3.15.

*Opus 12*, advertised in the *Wiener Zeitung* of January 12, 1799, was dedicated to Antonio Salieri. From this early work the present *Sonata in E-Flat Major*, a composition of good spirits and melodic appeal, is a step forward from the style of Beethoven's predecessors. There are the usual three movements: *Allegro con spirito*; *Adagio con Molt' espressione*; *Rondo—Allegro molto*.

Jascha Heifetz and Emanuel Bay execute this work in a musicianly but dry and uninteresting manner. Their approach is superficial, and compared with the stunning performance of Adolf Busch and Rudolf Serkin (V-7560/1), Heifetz and Bay fall far short of the ideal, although the recording is first rate. For a truly great performance of this work it is necessary to choose the Busch-Serkin interpretation, one of the finest collaborations on discs, which out-classes all existing versions including the Kreisler-Rupp reading in the *Beethoven Violin Sonata Society* — Vol. I.

## BERLIOZ (HECTOR)

**BERLIOZ: Symphonie Fantastique, Op. 14.** The Cleveland Orchestra, conducted by Artur Rodzinski. Six 12" records (12 sides), in Set CM-488†; price complete with album \$6.83

Said to be autobiographical, the *Symphonie Fantastique* was written in 1830 when Berlioz was twenty-six and deeply infatuated with the Irish actress Henrietta Smithson. His affections were not returned at this time and the work bears the subtitle *Episode de la vie d'un artiste*, with the following program: "A young musician of unhealthy sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair. The narcotic dose he had taken was too weak to cause death, but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings, and his memories find utterance in his sick brain in the form of musical imagery. Even the Beloved One takes the form of a melody in his mind, like a fixed idea which is ever returning and which he hears everywhere." There are five movements: *Dreams, Passions — Allegro agitato e appassionato assai*; *A Ball — Allegro non troppo*; *Scene in the Fields — Adagio*; *March to the Scaffold — Allegretto non troppo*; *Witches' Sabbath — Larghetto, Allegro*.



Artur Rodzinski and the Cleveland Orchestra give us a fine interpretation of the score. The conductor points the drama, but not enough to obscure or detract from its musical interest. He has captured the joy and despair of the first movement, the brilliance of the ballroom scene, and the charming pastoral atmosphere of the third movement. The gruesome *March to the Scaffold*, in which the musician's thoughts of his Beloved One are cut short by the death-blow, is appropriately somber, and the final episode, in which the Beloved One is portrayed by a grotesque derivative of the original theme, and a burlesque parody of the *Dies irae* is heard, brings the work to a thrilling close.

Rodzinski's magnificent reading has been faithfully transcribed on this set of discs. There is a full wide dynamic range which has clearly caught the instrumental timbres in fine detail, and reveals the superb precision and ensemble work of the orchestra. This version of the *Fantastique* is superior to either of the two sets now available: Bruno Walter-Paris Conservatory (VM-662†), or Meyrowitz-Paris Symphony (CM-267†).

## BRAHMS (JOHANNES)

**BRAHMS:** *My Heart Is Filled With Longing*, Op. 122, No. 10. See KARG-ELERT: *Now Thank We All Our God*.

**BRAHMS:** *Ständchen*, Op. 106, No. 1 & *Wiegenlied*, Op. 49, No. 4. Lotte Lehmann (soprano, in German) with Paul Ulanowsky (pianist). 10" record, No. C-17300D; price 79c.

Mme. Lehmann, in excellent voice, gives us, with the collaboration of Paul Ulanowsky, superb interpretations of these songs. Both have been recorded many times, but we feel that Mme. Lehmann has said the last word for each for a long time to come. The recording is first-rate.

**BRAHMS:** *Wiegenlied*, Op. 49, No. 4 & **KENNEDY-FRASER:** *An Eriskay Love Lilt* (from "Songs of the Hebrides"). The Trapp Family Choir (singing in German, English and Gaelic), directed by Franz Wasner. 10" record, No. V-2207; price 79c.

The Trapps give one of their usual performances, but as far as *An Eriskay Love Lilt* is concerned, it might have been sung in Chinese. The recording is good.

**BRAHMS:** *Symphony No. 1, in C Minor*, Op. 68. The NBC Symphony Orchestra, conducted by Arturo Toscanini. Five 12" records (10 sides), in Set VM-875†; price complete with album \$5.77.

This set did not arrive in time for review in this issue, but will be appraised in the next issue of the *Record Supplement*.

## CHAUSSON (ERNEST)

**CHAUSSON:** *Concerto in D Major for Violin, Piano and String Quartet*, Op. 21. Jascha Heifetz, Jesus Maria Sanromá and Musical Art Quartet. Four 12" records. (8 sides), in Set VM-877† price complete with album \$4.72.

Ernest Chausson, a pupil of Massenet and Franck, wrote this work during 1890-91. Called a *Concert* by the composer, the score is divided as follows: *Décidé; Sicilienne; Grave; Finale*. One of the better known works of Chausson, the *Concert* has been previously recorded by Jacques Thibaud and Alfred Cortot with String Quartet (VM-165, now withdrawn) in one of the most pleasing performances in the chamber music repertory.

Heifetz and Sanromá with the Musical Art Quartet perform this work expertly, but they do not have the rapport that made the performance of Thibaud and Cortot outstanding. However, the recording is vastly superior to that of the older set, and that which cannot be achieved artistically will have to be overlooked in favor of the latest technical and mechanical advances.

## CRESTON (PAUL)

**CRESTON:** *Symphony, Op. 20—Scherzo & GOULD:* *Latin-American Symphonette—Guaracho*. All-American Orchestra, conducted by Leopold Stokowski. 12" record, No. C-11713D; price \$1.05.

Leopold Stokowski, abandoning the classics, turns his attention to the works of two contemporary American composers, offering excerpts from Creston's *Symphony*, and Gould's *Latin-American Symphonette*. As is the case with all new music which he conducts, Stokowski gives first-rate performances, and the recording is very good. Neither work is outstanding, but the excerpts chosen make for pleasant listening.

## DEBUSSY (CLAUDE)

**DEBUSSY:** *Iberia (Images, No. 2)* (5 sides) & **BERLIOZ:** *Damnation de Faust—Hungarian March*. The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Two 12" records, in Set CM-491†; price complete with album \$3.68.

Debussy, who had but a "keyhole image" of Spain, has, as Manuel de Falla asserted, "created spontaneously such Spanish music as might be envied him — who did not really know Spain — by many others who knew her only too well."

*Iberia*, the second in order of publication of three *Images* for orchestra, was first performed at the Concerts Colonne under the direction of Gabriel Pierné. It is in three sections: *Par les rues et par les chemins; Les parfums de la nuit; Le matin d'un jour de fête*. The descriptive first section, *In the Streets and Byways*, with its interweaving and contrasting melodies and strange and lovely dissonances, gives us a picture of Spain. Following comes the palpitating and



languorous *Perfumes of the Night*. Here the orchestration, with the woodwinds over the muted strings, the song for the oboe, fugitive glints of celeste, tambourine and xylophone, portrays the bewitching Spanish night with its secret ardors and passionate wooings. Closing with the sound of distant bells, this section leads directly into *Morning of a Festival Day*. With great ingenuity, Debussy has parodied and burlesqued all of the themes of the earlier sections.

Fritz Reiner's brilliant reading is greatly to our liking. We find his imaginative treatment bringing out the many beauties of the score that were obscured in the Barbirolli-New York Philharmonic (VM-460) version. His approach is more straightforward than either Pierné-Colonne Orchestra (D-25558/60), or Coppola-Paris Conservatory (V-G10).

The recording fully matches Reiner's revealing interpretation. The clarity with which every nuance has been captured and the fidelity of the transcription give us one of the best sets in many months. For good measure the *Rakoczy March* has been added to complete the album. Now, perhaps, someone will record the other two *Images*.

**DEBUSSY: Sonata (Trio) No. 2, for Flute, Harp and Viola.** Marcel Moyse, Lily Laskine, and Alice Merckel. Two 12" records (4 sides), in Set VM-873†; price complete with album \$2.62.

Written in 1915 to show that there were certain undying national characteristics in French music, the *Sonata No. 2* was originally scored for flute, oboe and harp. Debussy was not satisfied with the blend of tone and substituted a viola for the oboe, with the result that a better balance was obtained. There are three sections: *Pastorale*; *Interlude*; *Final*, and the work, which was inscribed "Claude Debussy, French composer," follows closely the traditional sonata form.

The performance (originally reviewed in the *August, 1939, Record Supplement* from the imported pressings G-L1066/7) is excellent, and the recording, one of the last to come from France, is first rate. Marcel Moyse and Lily Laskine with M. Ginot have recorded another version (D-20085/7), but that performance is not satisfactory when compared with this new one.

## DVORAK (ANTONIN)

**DVORAK: Symphony No. 1, in D Major, Op. 60.** The Czech Philharmonic Orchestra, conducted by Vaclav Talich. Five 12" records (10 sides), in Set VM-874†; price complete with album \$5.77.

The *Symphony in D Major, Op. 60*, dedicated to Hans Richter and published by Simrock in 1882, bears no number, and although composed later than several other of Dvorak's essays in the symphonic form, it is usually referred to as *No. 1* because of the order of publication. It had been slowly maturing in the composer's mind and was completed in 1880. No sooner was it published than it

became popular, making its way to Leipzig, other German music centers, as well as New York and Boston, finally attracting even the reserved public of England. Antedating the over-familiar *New World* by thirteen years, the *Symphony in D Major* is a melodious mature work in four movements: *Allegro non tanto*; *Adagio*; *Scherzo (Furiant)* — *Presto*; *Finale* — *Allegro con spirito*. Like others of Dvorak's works, this score is notable for its eloquent slow movement and also shows the composer's facility of drawing upon Czech and Slavonic folk dances for thematic material. The *Scherzo*, more properly called in this case a *Furiant*, a rapid dance of fiery and impulsive character marked by alternating rhythms and irregular accentuation, is, as Dr. Sourak says, "a bubbling stream of rhythmic verve." The two chief subjects of the concluding *Allegro con spirito* are reminiscent of the Bohemian countryside.

The performance by the Czech Philharmonic under the direction of Vaclav Talich is eloquent and straightforward. This fine conductor allows the composer to speak without attempting to "glorify" or add any of his own personality to the work.

Matching the notable performance is the clear, full-bodied HMV recording, which captures the orchestral timbres with fidelity.

An unusually interesting "first" which can be enthusiastically recommended.

## FELTON (WILLIAM)

**FELTON: Concerto (Organ and Orchestra) No. 3, in B-Flat Major.** E. Power Biggs with Arthur Fiedler's Sinfonietta. Two 10" records (4 sides), in Set VM-866†; price complete with album \$3.15.

Well-known in his day, as a performer and composer, the Reverend William Felton (1713-1769) wrote for both the organ and harpsichord. His works include three sets of concerti for organ and harpsichord, and several sets of lessons for these instruments. The *Concerto No. 3, in B-Flat Major*, Felton's first representation on the lists, is Handelian in character, and has three movements: *Allegro*; *Andante*; *Allegro*. While not a work of earth-shaking originality, the *Concerto No. 3* possesses solidity and polish and a tunefulness that gives satisfaction.

E. Power Biggs and Arthur Fiedler's Sinfonietta give a superb performance, and the recording is excellent.

## FRANCK (CESAR)

**FRANCK: Pièce Héroïque** (trans. O'Connell). The San Francisco Symphony Orchestra, conducted by Pierre Monteux. 12" record (2 sides), No. V-18485; price \$1.05

César Franck's *Pièce Héroïque* has been transcribed by Charles O'Connell and played by the San Francisco Symphony Orchestra under the direction of Pierre Monteux on this expertly recorded disc.



## GLIERE (REINHOLD)

**GLIERE:** *Symphony No. 3, in B Minor, Op. 42—Scherzo.* The Chicago Symphony Orchestra, conducted by Frederick Stock. 12" record (2 sides), No. C-11697D; price \$1.05

In December, 1941, we had a recording of Glière's *Ilya Mourometz*, as the *Third Symphony* is subtitled. Leopold Stokowski led the Philadelphia Orchestra in the work's debut. Frederick Stock and the Chicago Symphony have chosen the third movement, *Scherzo—Chez Vladimir beau soleil* as their contribution to this month's list. Upon comparing the two movements we find that the Stokowski disc is cut, and that the honors for both interpretation and recording are fully carried off by Stock and Columbia. If the whole work does not interest you we suggest that this fine disc be added to your collection as a representative example of Glière's composition.

**GOULD:** *Latin-American Symphonette—Guaracho.* See **CRESTON:** *Symphony, Op. 20.*

## GRETCHANINOFF (ALEXANDER)

**GRETCHANINOFF:** *Songs.* Maria Kurenko (soprano, in Russian) with the composer at the piano. Three 12" records (6 sides), in Set VM-862; price complete with album \$3.67

This collaboration of Gretchaninoff and Maria Kurenko, whom the composer considers the finest interpreter of his songs, has been fortunately captured in the following selections:

Credo (from *Liturgia Domestica*)  
The Wounded Birch  
Snowflakes  
Oh, My Country  
Dewdrops  
Over the Steppe  
Declaration of Love (from "Aux temps heureux")  
Snowdrop  
Ai doudou  
Lullaby  
I'll Go, I'll Come (Russian Folk Song)  
On the Mountain (Russian Folk Song)

Gretchaninoff's *Lullaby*, *Over the Steppe*, *Snowdrop*, and *Oh, My Country* have been recorded before, but this marks the first time that the *Credo* from the *Liturgia Domestica*, and *Declaration of Love*, one of the songs dedicated to Mme. Kurenko, and the others have appeared on the lists.

Mme. Kurenko, in excellent voice, interprets all of these songs with sincerity, and with the collaboration of the composer at the piano we are assured of the ultimate. The recording is excellent, and has maintained a good balance between the voice and the piano.

**GRETRY:** *Zémire et Azor—Atr de Ballet.* See **ROS-SINI:** *Semiramide—Overture.*

## HAYDN (JOSEPH)

**HAYDN:** *Quartet (Strings) in G Major, Op. 54, No. 1.* The Budapest String Quartet. Two 12" records (4 sides), in Set VM-869†; price complete with album \$2.62.

From Haydn's Opus 54, one of his most brilliant, comes this expertly performed version of the *Quartet in G*. There are four movements: *Allegro con brio*; *Allegretto*; *Minuetto*; *Presto*; This fine recording was originally reviewed in the *February, 1939, Record Supplement* from the imported pressings (G-DB2905/6, now withdrawn).

This delightful work appears on the domestic lists for the first time. However, included in the discontinued *Volume II* of the *Haydn Quartet Society* was a performance by the Pro Arte Quartet.

This first-rate performance and recording by the Budapest Quartet of the *G Major* (not *D* as Victor's advance publicity has it) should have a good reception.

## KARG-ELERT (SIGFRID)

**KARG-ELERT:** *Now Thank We All Our God, Op. 65, No. 59 & BRAHMS: My Heart Is Filled With Longing, Op. 122, No. 10.* Gover J. Oberle playing the organ of St. Thomas Church, New York. 12" record, No. TA-5/6; price \$1.57.

The *Sixty-six Chorale Improvisations* of Karg-Elert rank highly among the most significant music written for the organ. They reveal great ingenuity and originality in registration. Brahms' great organ work *Choral Preludes, Op. 122*, had been unduly neglected by the recorders until E. Power Biggs played *Lo How a Rose E'er Blooming* (V-18292) on the December list. Mr. Oberle has chosen *My Heart Is Filled With Longing* to complete his newest disc.

The recording is very good and we suggest that these selections be played at a high volume in order to bring out all of the registrations. Mr. Oberle's performances are good, but we would have liked a stronger rhythmical sense and a bit more imagination.

**KENNEDY-FRASER:** *An Eriskay Love Lilt.* See **BRAHMS:** *Wiegenlied.*

## KERN (JEROME)

**KERN:** *Showboat—Senario for Orchestra.* The Cleveland Orchestra, conducted by Artur Rodzinski. Three 12" records (6 sides), in Set CM-495†; price complete with album \$3.68.

Jerome Kern has fashioned an extended work for symphony orchestra from the hit tunes of *Showboat*. All of the old favorites are here, but we feel that his connecting material has not been worked to the best advantage. This album, which is a "special" will be more fully reviewed in the next issue of the *Record Supplement*.

Needless to say, the recording is tops.



**LASERNA (BLAS DE)****LASERNA: El Jilguerito con Pico de Oro & LITERES:**

*Aria de Acis y Galatea* (both arr. Nin). Lucrezia Bori (soprano, in Spanish) with George Copeland (pianist). 10" record, No. V-2201; price 79c.

Lucrezia Bori, whose volutary retirement from the operatic and concert stage several years ago was a deprivation to the musical world, offers on this month's list two Spanish songs arranged by Joaquin Nin. *The Little Bird with the Golden Beak*, by the eighteenth century Spanish composer Laserna, has appeared on the lists before, but so far as we can trace Literes' *Aria of Acis and Galatea* is a "first." Recorded several years ago, these selections have been "on ice," but their release serves to remind us of the cameo-like perfection of Miss Bori's art. This recording is good and keeps the voice and piano in balance.

**LITERES: Aria de Acis y Galatea.** See **LASERNA: El Jilguerito con Pico de Oro.**

**LITOLFF (HENRY CHARLES)****LITOLFF: Concerto Symphonique, No. 4—Scherzo.**

Irene Scharrer (pianist) and London Symphony Orchestra, conducted by Sir Henry J. Wood. 10" record (2 sides), No. C-17043D; price 79c.

Henry Charles Litolff (b. London, February 6, 1818—d. Paris, August 6, 1891) was a noted pianist and composer. His works included operas, operettas, numerous concert pieces and five Concerto-Symphonies. Here we have, reinstated by popular demand, the charming second movement of his *Fourth Concerto Symphonique*. Irene Scharrer, with the assistance of the London Symphony Orchestra under the direction of Sir Henry J. Wood, gives us a well recorded and expertly performed little disc.

**LOEFFLER (CHARLES MARTIN)**

**LOEFFLER: A Pagan Poem, Op. 14.** The Eastman-Rochester Symphony Orchestra with Irene Gedney (pianist) and Richard Swingly (English horn), conducted by Howard Hanson. Three 12" records (6 sides), in Set VM-876†; price complete with album \$3.67.

Charles Martin Loeffler (b. Mulhouse, Alsace, January 30, 1861—d. Medfield, Mass., May 19, 1935), considered by many to be the outstanding "American composer" of his day, was a figure aloof from his contemporaries, and above any "school." He wrote music of such originality, polish, sensitiveness and poignance, as did none of his colleagues, and emerged as an aristocratic musician, one of the last of his era. Loeffler, who became an American citizen in 1887, was a violinist of note and played under Leopold Damrosch and Theodore Thomas before Major Henry Lee Higginson engaged him for the first violin section of the Boston Symphony. He held this position until 1903, when he resigned to devote himself to composition.

The *Pagan Poem* takes its program from the eighth

Eclogue of Virgil: the Thessalian girl who with the aid of magic and amorous incantations tries to call back her truant lover. First conceived as a piece of chamber music in 1901, the score was revised several times until it emerged in this final version at a concert of the Boston Symphony, on November 23, 1907, with Heinrich Gebhard at the piano. Scored for orchestra with piano, English horn, and three trumpets obbligati, it shows the composer at his best. Belonging to the impressionistic school, this score does not copy any other examples, for it must be remembered that Loeffler was developing his style of impressionism during the same period that European composers were finding this means of expression. The late Philip Hale, in speaking about Loeffler's compositions, said: "He believes in tonal impressions rather than in thematic development. How fastidious he is after the proper, the one, word! He has the delicate sentiment, the curiosity of the hunter after nuance, the love of the macabre, the cool fire that consumes and is more deadly than fierce panting flame."

Irene Gedney, Richard Swingly and the Eastman-Rochester Symphony under Howard Hanson's direction fully live up to expectations and we have a superb interpretation of Loeffler's score which has been faithfully transcribed to the discs. All of the score's tonal beauties, and the instrumental timbres can be clearly heard.

A vote of thanks is due the artists and Victor for this outstanding presentation of one of the most interesting American scores to find its way to the lists for the first time.

**McBRIDE (ROBERT)****McBRIDE: Mexican Rhapsody.** The Boston "Pops"

Orchestra, conducted by Arthur Fiedler. 12" record (2 sides), No. V-13825; price \$1.05.

A nice "movie palace" arrangement of some popular Mexican tunes. The performance and recording are tops.

**MAHLER: Symphony No. 2 & Ich bin der Welt abhanden gekommen.** See **HISTORICAL RECORDS**

**MASCAGNI (PIETRO)****MASCAGNI: Cavalleria Rusticana — Regina coeli**

(Easter Hymn). Sadler's Wells Chorus and Orchestra, conducted by Warwick Braithwaite & **OFFENBACH:**

**Les Contes d'Hoffman — Barcarolle.** Jeanne Desseau (soprano), Nancy Evans (contralto) with Sadler's Wells Chorus and Orchestra (sung in English), conducted by Warwick Braithwaite. 12" record, No. V-13824; price \$1.05.

Sadler's Wells, the home of opera in English in Britain, is an institution that we here in America could well be proud of. On this record the chorus offers a magnificent performance of the *Easter Hymn* and is joined by the Misses Desseau and Evans in a very fine version of the *Barcarolle*. The recording is first rate.



## MOZART (WOLFGANG AMADEUS)

**MOZART:** *Le Nozze di Figaro*—Non so piu cosa son, Act I & Voi che sapete, Act II. Rise Stevens (mezzo-soprano, in Italian) with Orchestra, conducted by Erich Leinsdorf. 10" record, No. C-17298D; price 79c

Figuring prominently in the revival of Mozart's *Marriage of Figaro*, Rise Stevens' portrayal of the youthful Cherubino drew much favorable attention. Here, on this disc, Miss Stevens offers two of Cherubino's arias, *Non so piu*, the agitated complaint of the first act, and the second-act declaration of his youthful feelings toward the Countess in *Voi che sapete*. Although this is the best recording made by Miss Stevens, it falls far short of perfection when judged by previous recordings of these arias. The *Non so piu* comes off better, but the exceptionally fast tempo at which *Voi che sapete* is sung to accommodate it on a 10-inch side is disturbing. Of the available versions of these arias we suggest that you hear Elisabeth Schumann (V-1431 and V-7076 respectively). Mme. Schumann delivers Cherubino's arias in true style and manages to invest each with the proper feeling.

Miss Stevens has been faithfully recorded, including her habit of sagging from pitch. The orchestra shows very little regard for the Mozartian feeling under Mr. Leinsdorf's metronomical leadership.

**MOZART:** *Le Nozze di Figaro*—Deh vieni, non tardar. See **VERDI:** *Rigoletto*—Caro nome.

## NICOLAU (ANTONIO)

**NICOLAU:** *Divendres Sant*—Good Friday Music in a Catalonian Church. (Arr. Kurt Schindler). The Augustana Choir, directed by Henry Veld. 10" record (2 sides), No. V-2206; price 79c.

The Augustana Choir, with Margarete Ford, contralto soloist, present a fine performance of this Catalonian composer's *Good Friday Music in a Catalonian Church*. The selection is sung in Latin, and the recording is very good.

**OFFENBACH:** *Les Contes d'Hoffman*—Bacarolle. See **MASCAGNI:** *Cavalleria Rusticana*—Regina coeli.

## PROKOFIEV (SERGE)

**PROKOFIEV:** *Suite*—Love for Three Oranges, Op. 33a—Excerpts—The Prince and the Princess; Scene infernal; March (only). The NBC Symphony Orchestra, conducted by Leopold Stokowski. 12" record (2 sides), No. V-18497; price \$1.05.

The collaboration of Stokowski and the NBC Symphony offers us three excerpts from the *Orchestral Suite — Love for Three Oranges*. *La Prince et la Princesse* appears on the Victor list for the first time, but there is an old recording of *Scene infernal* and *March* by Albert Coates-London Symphony (V-9128).

The performance and recording are good.

## ROSSINI (GIOACCHINO)

**ROSSINI:** *Semiramide* — Overture (3 sides) & **GRETRY:** *Zémire et Azor*—Air de Ballet. The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Two 12" records, in Set CM-X215†; price complete with album \$2.63

Rossini composed *Semiramide*, a gory affair, in the short space of twenty-three days. First performed in Venice in 1823, the work was very successful, but today we do not have enough singers with sufficient musicianship and technique to deliver the music. Aside from Toscanini's version of the *Overture* (VM-408), which was the best previous recording, there have been no contemporary examples of the vocal music until a few months ago when Rose Bampton (V-18217) offered her interpretation of the difficult *Bel raggio lusinghier*.

Sir Thomas' reading of the *Overture* has been eagerly awaited by countless record buyers. Here he gives one of his finest performances, in which his attention to phrasing and nuance results in a considerably more musical interpretation than that of Toscanini, who treated the work as a display piece for a virtuoso orchestra.

The recording, coming from the Columbia studios in England, is superior to the Toscanini set. Here Beecham's orchestra, with its beautiful full tone in the tutti and the clarity and precision of the ensemble, has been captured with fidelity, and although the dynamic range is not as great as in the Victor set, we find the eminent Englishman's presentation a more rewarding addition to the list.

Beecham has chosen the *Air de Ballet* from Grétry's *Zémire et Azor* to complete the album. It is a piece of great delicacy and charm, and the recording reproduces it with great beauty.

## SAINT-SAENS (CAMILLE)

**SAINT-SAENS:** *Danse Macabre*. Pierre Luboshutz and Genia Nemenoff (duo-pianists). 12" records (2 sides), No. V-18486; price \$1.05.

*Danse Macabre*, originally composed as a song in 1874, exists in two other versions. The well-known symphonic poem, and this recently discovered two-piano version, thought to have been an arrangement until the French teacher Isador Philipp recently recalled having played it with the composer, complete the list.

Luboshutz and Nemenoff give us another of their superb performances, which the engineers have faithfully captured. The piano tone is good.

**SCHICKHARD:** *Sonata in F*. See **COLLECTIONS** —RECORDED MUSIC.



## STRAUSS (RICHARD)

**STRAUSS: Der Rosenkavalier—Waltzes.** The Philadelphia Orchestra, conducted by Eugene Ormandy. 12" record (2 sides), No. V-18390; price \$1.05.

In spite of the last word in recording, which reveals the Philadelphians at their best, this disc is disappointing because of the absence of the *lustig* Viennese quality, and in its place we have Ormandy's treacly, heavy-handed, and mannered reading. Several years ago Ormandy and the Minneapolis Symphony (V-1758/9) gave us a version which is much nearer the Strauss score.

Among the other notable versions are: Royal Philharmonic-Bruno Walter (C-67892D), although the oldest recording, has a delightful lightness; Berlin State Opera Orchestra-Alois Melchar (D-CA8268), a brilliant recording and deft performance; Cleveland Orchestra-Rodzinski (C-11542D), a fine recording and interpretation; Saxon State Orchestra-Böhm (G-DB4557), the best of the lot for its excellent recording and the inclusion of some of the less hackneyed portions of the score.

## TOSELLI (ENRICO)

**TOSELLI: Serenade & PENN: Smilin' Through.** Charles Kullman (tenor, in English), with Orchestra. 10" record, No. C-4285M; price 79c

Charles Kullman, the young American tenor of the Metropolitan, completely wastes his excellent talents on these two trivial songs, which have been well recorded.

## VERDI (GIUSEPPE)

**VERDI: Rigoletto—Caro nome, Act I & MOZART: Le Nozze di Figaro—Deh vieni, non tardar, Act IV.** Bidu Sayao (soprano, in Italian) with Victor Symphony Orchestra, conducted by Wilfred Pelletier. 12" record, No. V-18496; price \$1.05.

This month finds the charming and talented Bidu Sayao on the Victor list with two arias from her operatic repertory. Gilda's *Caro nome* is sung brilliantly by Miss Sayao, which proves the theory that "coloratura" can be successfully sung by any intelligent and well schooled singer. The reverse side is given to Susanna's exquisite *Deh vieni, non tardar*, one of the finest arias of Mozart's creation, which is sung in this artist's inimitable manner. As is now customary, Miss Sayao omits the *appoggiature*.

There are no contemporary recordings of either of these arias to match the beauty and musicianship of Miss Sayao's performances. The recording is excellent, and the orchestra under Mr. Pelletier gives the artist admirable support.

## COLLECTIONS

**NEGRO SPIRITUALS.** Dorothy Maynor (soprano) with Unaccompanied Male Choir. Four 10" records (8 sides), in Set VM-879; price complete with album \$3.67.

Dorothy Maynor, the noted soprano, was training to become a teacher of music before she decided to devote

her considerable talent to the concert platform. According to the advance information, Miss Maynor has chosen the spirituals in this collection. The list is as follows:

I Couldn't Hear Nobody Pray  
Were You There?  
Nobody Knows de Trouble I've Seen  
In Dat Great Gittin' Up Morning  
Rise Up, Shepherd, An' Foller  
Old-Time Religion  
Steal Away to Jesus  
Go Tell it on de Mountain

The performances of these spirituals has been accomplished in a most satisfactory manner. The beautiful warm voice of Miss Maynor is supported by an unaccompanied male chorus, and the sincerity with which they are presented and the clarity of the recording make them most welcome.

**A SONG RECITAL.** Florence Easton (soprano, in German) with Lester Hodges (pianist). Two 12" and one 10" records (6 sides), in Set IRCC-Easton; price complete in autographed album \$5.77.

Taken from a broadcast of a recital at the Juilliard School of Music, on July 13, 1939, this set of records displays the fullness of Mme. Easton's art as a lieder singer. The selections are:

BRAHMS: Auf dem Kirchhofe, Op. 105, No. 4  
BRAHMS: Der Tod, das ist die kühle Nacht, Op. 96, No. 1  
BRAHMS: Therese, Op. 86, No. 1  
SCHUMANN: Der Nussbaum, Op. 25, No. 3  
SCHUMANN: Widmung, Op. 25, No. 1  
STRAUSS: Du meines Herzens Krönelein, Op. 21, No. 2  
STRAUSS: Ich schwebe, Op. 48, No. 2  
SULLIVAN: Orpheus with his Lute (in English)  
WOLF: Auch kleine Dinge können, (Italienisches Liederbuch)  
WOLF: In dem Schatten meiner Locken (Spanisches Liederbuch)

The recording has been accomplished in a satisfactory manner, and while it does not fully measure up to a "studio session," these discs with an occasional bit of static, presents a cherishable recital of one of the most distinguished vocalists of our time.

**A PROGRAM OF RECORDER MUSIC.** Alfred Mann and Anton G. Winkler (alto recorders) and Edith Weiss-Mann (harpsichordist). Two 10" records (4 sides), in Set MW-101-2; price complete with album \$2.89.

Devotees of the Recorder (end-blown flute) will be pleased with this album which contains:

Five English Duets for alto recorders

SCHICKHARD (JOHANN CHRISTIAN): Sonata in F, for alto recorders and harpsichord.

We believe that the *Five English Duets* are by Purcell,



and from *Grove's* we gather that the *Sonata in F* by Johann Christian Schickhard, who was prominent in Hamburg about 1730, is possibly from his *Opus 10*. Surely Edith Weiss-Mann, who founded the Society for Old Music in Hamburg, in 1927, and was Professor at the Hamburg University from 1929 until 1937, might have supplied the necessary data which could have been conveniently included on the sheet which so carefully gives the executants' histories.

For the most part, the performances are sensitive and musically, while the recording is fair.

## DICTION

A collection of new recordings presented by the National Council of Teachers of English which includes the following:

**BENET (WILLIAM ROSE):** *From the Dust Which Is God & The Falconer of God*. Read by the author. 10" record (2 sides), No. CP-56/7; price \$1.57

**CUMMINGS (E. E.):** "50 Poems"—Nos. 13, 33, 42 & 29 (only). Read by the author. 10" record (2 sides), No. CP-51/2; price \$1.57

**MacLEISH (ARCHIBALD):** *Frescoes from Mr. Rockefeller's City—Landscape as a Nude & Wildwest* (No. 45/6); *Oil Painting of the Artist as the Artist & Empire Builders* (No. 47/8); *Background with Revolutionaries & Burying Ground by the Ties & Dover Beach* (No. 49/50). Read by the author. Three 10" records (6 sides), Nos. CP-45, 47 & 49; price \$1.57 each

**MOORE (MARIANNE):** "From What Are Years?"—*He Digesteth Harde Yron; See in the Midst of Fair Leaves & The Buffalo; What Are Years?* Read by the author. 10" record (2 sides), No. CP-59/60; price \$1.57

**TATE (ALLEN):** *The Mediterranean; The Cross & Emblems; The Subway*. Read by the author. 10" record (2 sides), No. CP-53/4; price \$1.57

**WILLIAMS (WILLIAM CARLOS):** *The Red Wheelbarrow; Tract; The Defective Record; To an Old Woman; & A Coronal; To Elste; The Wind Increases; Classic Scene*. Read by the Author. 10" record (2 sides), No. CP-55/6; price \$1.57

Educators and poetry lovers will warmly welcome these latest additions to the recordings of the Contemporary Poets series. Clear recording is a feature, but we find some of the voices uninteresting as they issue from the loudspeaker. It will be of interest to note that the selections recorded by Mr. MacLeish have been re-recorded from "Talking Books for the Blind," by special permission.

**THE GENERAL AMERICAN VOWELS; IRVING:** *Rip Van Winkle—Selection & The Young Rat Who Couldn't Make Up His Mind*. Spoken by John S. Kenyon. 10" record; price \$1.57.

Bearing the legend "American English" on the label, this disc contains *The General American Vowels* described in Kenyon's *American Pronunciation*, 7th Edition, as well as two other selections. The voice of Mr. Kenyon has been clearly recorded.

**SHAKESPEARE: Macbeth—Excerpts.** Maurice Evans, Judith Anderson and Supporting Cast with incidental music, directed by Lehman Engel. Five 12" records (9 sides, last side blank), in Set VM-878†; price complete with "Recordrama" album \$5.51

About to conclude a most successful engagement in Shakespeare's *Macbeth*, Maurice Evans and Judith Anderson with members of the supporting cast have recorded several important scenes from the play for Victor. This contribution to the list by two of the most talented members of the acting profession is estimable for its recording and manner of presentation. Housed in a new type album called "Recordrama," which is profusely illustrated with scenes from the production, and including biographical notes and a complete text of the portions utilized, this set has a depth and dimensional quality not usually associated with recordings of the spoken word.

The portions chosen for this presentation are:

### ACT I

Three Witches and Macbeth, Scenes i & iii  
Letter Scene, Scene v  
Planning the Murder, Scene vii

### ACT II

Murder Scene, Scene i

### ACT III

Banquo and Macbeth, Scene i  
Macbeth and Lady Macbeth, Scene ii

### ACT V

Sleep-Walking Scene, Scene i  
Macbeth and Seyton, Scenes iii & v

To dwell upon the many excellencies of the performances of Mr. Evans and Miss Anderson, who are assisted by Grace Coppin, Abbey Lewis, William Hansen and Harry Irvine, is not necessary, for that has been attended to by the press. However, this superb recording succeeds over any previous attempts adequately to capture the elusive quality which makes for a great performance on discs.

A handsome and worthwhile addition to the recorded Shakespearian repertory, and one which will be of considerable value in appraising the theatre of 1942. The inside cover of the set bears the following note: "Royalties on this album have been donated by both Mr. Evans and Miss Anderson to War Relief Funds 'for the duration'."



## CHORAL VERSE SPEAKING

**TEASDALE: Barter; BLANDING: Foreboding & TOWNE: The Time Clock; ANON: Indian Lullaby.** Verse Speaking Choir of the College of Chestnut Hill, Philadelphia, directed by Miriam Davenport Gow. 10" record; price \$1.84.

The Verse Speaking Choir of the College of Chestnut Hill is highly commended by Miss Marjorie Gullan, the founder of the Choral Speaking Movement, who says of their work: "perfectly sincerity, and simplicity as well as real beauty and depth of feeling." The recording is very clear.

## WINSTON CHURCHILL

**WINSTON CHURCHILL SPEAKS TO CONGRESS.** Four 12" records (8 sides), in Set C-C85; price complete with album \$3.68

The address of the Rt. Honorable Winston Churchill, Prime Minister of Great Britain, to the Congress and People of the United States on December 26, 1941, has been faithfully transcribed on this set of four discs. This memorable occasion, the second time that a British Prime Minister ever spoke in the American Senate, has been captured for posterity, and issued in an album with a biographical sketch of Churchill by the British novelist C. S. Forester.

## MASTERPIECES OF LITERATURE

Columbia in collaboration with the National Council of Teachers of English is endeavoring to bring to the general public a series of selections from the treasure-house of American, English, and World Literature.

**THE APPRECIATION OF POETRY—Vol. I.** Read by Norman Corwin. Six 10" records (12 sides), in Set C-E5; price complete with booklet and album \$3.94.

This album is divided as follows: the poets use of rhythm, sound, pictures, symbols, patterns, and immortal themes. The selections used to illustrate these points are: *Boots* (Kipling); *Sea-Fever* (Masefield); *Foot and Saddle* (Browning); *A Red, Red Rose* (Burns); *Break, Break, Break* (Tennyson); *Kubla Khan* (Coleridge); *The Lark* (Reese); *Song of the Chattahoochee* (Lanier); Selection from the *Santa Fe Trail* (Lindsay); *Lost* (Sandburg); *Silver* (De la Mare); *The Runaway* (Frost); *A Wet Sheet and Flowing Sea* (Cunningham); *The Fog* (Sandburg); *The Railway Train* (Dickinson); *Deserted* (Cawein); In Time of "The Breaking of Nations" (Hardy); *Crossing the Bar* (Tennyson); *Ozymandias* (Shelley); *The Tiger* (Blake); *She Walks in Beauty* (Byron); *Dover Beach* (Arnold); *Encouragements to a Lover* (Suckling); *On His Blindness* (Milton); In *Flanders Fields* (McCrae); *When I Heard the Learn'd Astronomer* (Whitman); *To Althea, from Prison* (Lovelace); *November Night* (Crapsey); *The Man With the Hoe* (Markham).

**OUR AMERICAN HERITAGE—Vol. II.** Read by Wesley Addy. Six 10" records (12 sides), in Set C-E6; price complete with booklet and album \$3.94.

Designed to place significant materials for the development of ideals of citizenship and patriotism in Americans of all ages, this set includes: *The Mayflower Compact*; From the *Pennsylvania Charter and Privileges*; *Declaration of Independence* (Jefferson); Selection from *The Farewell Address of George Washington*; Extract from the *First Inaugural Address of Thomas Jefferson*; A selection from *Sacred Obligations* from "Bunker Hill Oration" (Webster); *The Gettysburg Address* (Lincoln); From the *History of Liberty* (Everett); *Patriotism* (Abbott); From a *Pan-American Policy* (Root); From our *Responsibilities as a Nation* (Theodore Roosevelt); Selection from *Americans of Foreign Birth* (Wilson); Extract from *The Promised Land* (Antin).

**GREAT THEMES IN POETRY—Vol. III.** Read by Basil Rathbone. Six 10" records (12 sides), in Set C-E11; price complete with booklet and album \$3.94.

Basil Rathbone, star of stage, screen and radio, reads twenty-nine well-known poems. Included are: *Abou Ben Adhem* (Hunt); *America* (Lanier); *The Arrow and the Song* (Longfellow); *In Memoriam* (Tennyson); *Invictus* (Henley); *Loveliest of Trees* (Housman); *My Own, My Native Land* (Scott); *Ode to the West Wind* (Shelley), and others by Shakespeare, Milton, Browning, Edna St. Vincent Millay.

In all albums the recording is very clear, and the accompanying booklet has been prepared as a teacher's manual.

## FOLK MUSIC

**LOS CHAVAILLOS SEVILLANOS.** Rosario and Antonio. Three 10" records (6 sides), in Set D-271; price complete with album \$2.10

"Los Chavalillos Sevillanos" ("The Kids from Seville"), the youngest pair of Flamenco entertainers on the professional stage, are currently appearing in "Sons O'Fun."

Born in Seville, Rosario Perez and Antonio Ruiz made their professional debuts when but eight and seven years old respectively. Four years later they were chosen to represent Spain in the Spanish pavillion at the International Exposition at Liège. The outbreak of the Spanish Civil War found them in Marseilles, and from there they went on a triumphant tour of South America. Since then they have appeared throughout South America and Cuba, and have made a successful North American debut. They have appeared in the movies and night clubs since their first enormously successful appearance at the Waldorf-Astoria Sert Room in 1940.

The unique talents of these youngsters are brought into full view in the following selections: *Los Canasteros de Triana* — *Bulerias*; *Pitos Y Taconeos* — *Alegrias*; *El Tran Tran* — *Farruca*; *Alegrias*; *Vamo Pa Cai* — *Andalusian Tango*; *La Niña de Plata* — *Bulerias*. With the exception



of the second and fourth, all of these numbers are sung and danced by Rosario and Antonio, while *Pintos Y Taconeo* features the finger-snapping and heel-tappings of Antonio, and *Alegrias* displays Rosario's superb castanet virtuosity.

The recording is first rate and keeps a lifelike balance between the artists and the guitar accompaniments.

#### FLAMENCO SONGS AND DANCES - Vol. I.

Carmen Amaya with guitar accompaniment. Three 10" records (6 sides), in Set D-269; price complete with album \$2.89.

Carmen Amaya, whose debut at New York's Beachcomber caused a near riot, is one of the few true Gypsy artists before the public today. Born on the outskirts of Granada on the Sacro Monte on an unrecorded day of October, 1920, Carmen Amaya is a member of La Sagrada Familia (the consecrated, or steadfast family), so called because of their clanishness. She is assisted on these records by her father, Señor José, her brother Paco, and her sisters Antonia and Leonor.

The album includes four numbers in the Bulerias style: *Tondero*; *Corazon de Acero*; *Vete con los Tuyos*; *Jaleo por Bulerias*, in which the variety of these selections give the artists considerable scope for improvisation. A *Zamba Gitana*—*La Tana*, and a *Fiesta*—*Fiesta Jerezana* complete the group.

The Amayas are not the polite artists of the concert hall, but a real down to earth group of performers. They give us an unpolished version of the Flamenco art which has been clearly recorded.

**NATIVE BRAZILIAN MUSIC.** Selected and Recorded under the personal supervision of Leopold Stokowski. Two volumes, each containing four 10" records (8 sides), in Sets C-83 and C-84; price with album \$2.63 each

When Leopold Stokowski and the All-American Youth Orchestra set sail for South America on their good will tours, great things were expected. However, like the rest of the discs made on these jaunts southward, these records are a disappointment. There are better examples of the music of Brazil in the Victor and Decca lists, while the quality of recording is far below the standards of either of Columbia's competitors. Another cause for complaint is the absence of any kind of descriptive material on the music or the performers. Surely those in charge should know that a picture of the selector is no compensation.

These two volumes are divided as follows: Volume I (C-83; price \$2.63), contains — *Macumba de Ochoce* and *Macumba de Inhançan* by Grupo do Rae Alufa; *Samba Conçao* and *Caboclo do Matto* by Regionale Orchestra; *Seu Mane e Luiz* by Guarda Vilha Orchestra; *Bambo du Bambu* by Ernesto dos Santos with Orchestra; *Sappo no Sacco* by Jararaca e Ratinho with Orchestra; *K Kert K K* by Regionale Orchestra, and Volume II (C-84; price \$2.63) includes — *Ze Barbino* by Alfredo

Viana e Calazans; *Tocanda pra Voce* by Luis Americano; *Pelo Telephone* and *Passarinho Baleu Asa* by Regionale Orchestra; *Quem me ve Sorrir* by Mangueira Chorus; *Cantigo de Festa* by Grupo do Rae Alufa; *Nozani-Na* and *Canide Ioune* by Brazilian Indian Singers.

#### RUSSIAN

**The Regiment Was Riding & Parting** (both arr. C. Shvedoff). The Don Cossack Chorus, directed by Serge Jaroff. 10" record, No. C-4284M; price 79c

*The Regiment Was Riding*, a Cossack song, and the old folk song *Parting* are sung with fine effect in Shvedoff's arrangements by the Don Cossacks. The recording is first rate.

**RUSSIAN GYPSY SONGS.** Nasta Poliakova (mezzo-soprano, in Russian) with Gleb Yellin (pianist). Three 10" records (6 sides), in Set SEVA; price complete with album \$3.67.

Nasta Poliakova made her debut in the chorus of the Yar when only twelve years old. Shortly afterwards she was entertaining the members of the Russian nobility with her solos and dancing, earning the title of queen of gypsy song. Her career has taken her to all of the European capitals, and now finally she is in New York.

For her album she has chosen the following numbers: *Don't Tell*; *Trotter*; *By the River*; *Lilacs*; *Gypsies*; *We Lied*. Her dark voice has been clearly recorded, and the accompaniment is augmented in several of the selections by two guitars. The recording of the piano part is on the thin side.

**SOUTHERN SLAV MELODIES.** The Duquesne University Tamburitza Orchestra, conducted by Matt. L. Gouze. Three 10" records (6 sides), in Set Sonart-M2; price complete with album \$2.89

The tamburitza is a string instrument devised by the Carpathian shepherds over fifteen centuries ago. The melodies presented by this group of players are colorful and rhythmic and are well recorded here. The selections are: *Seljacko Kolo*; *Kuvavica*; *Kosovo*; *Cuk Sedi*; *Kisa Pada*; *Omladinsko Kolo*; *Na Marijance*; *Kje so moje rozice*; *Maricka Pegla*.

**SONGS OF THE SOUTHERN SLAVS.** Rasha and Mirko (Baritone and Guitarist). Three 10" records (6 sides), in Set Sonart-M1; price complete with album \$2.89

Rasha and Mirko have been appearing in night clubs with their interesting repertory of Slavic songs and melodies. This set contains: *Gdje si Moja Mila*; *U Ameriku*; *Resih da se zenim*; *Pastirska Pjesma*; *Ti Plavis zoro Zlatna*; *Kad za Marijanom Zadje dan*. The recording has captured the pleasant voice of Rasha and Mirko's expert guitar playing with fidelity.



## HISTORICAL RECORDS

**MAHLER:** *Symphony No. 2—Urlicht & Ich bin der Welt abhanden gekommen.* Mme Charles Cahier (Contralto, in German) with Berlin State Opera Orchestra, conducted by Selmar Meyrowitz. 12" record, No. IRCC-209; price \$2.36.

Mme. Charles Cahier, a personal friend of Mahler and one of his most celebrated interpreters, was born in Nashville, Tennessee, and made quite a professional reputation as a concert singer before going to Paris and Berlin to study with such famous teachers as Fidèle König, Jean de Reszke, Amalie Joachim and Gustav Walter. Her operatic debut was made in Nice, France, in 1904, and with a European operatic reputation well established she appeared at the Metropolitan in 1912.

Early in 1930 Mme. Cahier recorded two Mahler selections for Ultraphone, which were withdrawn in 1933. This disc has almost become a legend among record collectors, and it is with considerable interest that we call to your attention this re-recording issued by the International Record Collectors' Club. The re-recording is clear and reveals the true beauty of Mme. Cahier's sensitive interpretations of *Ich bin der Welt abhanden gekommen* and the *Urlicht* from the *Second Symphony*.

Mme. Cahier has graciously consented to autograph the labels of this issue.

**STRAUSS:** *Wie sollten wir geheim sie halten*, Op. 19, No. 4; **RUBINSTEIN:** *Neue Liebe & BUN-GERT: Ich hab' ein kleines Lied erdacht.* Elena Gerhardt (mezzo-soprano, in German) with Artur Nikisch (pianist). 10" record, No. IRCC-208; price \$1.84.

Elena Gerhardt, one of the greatest lieder interpreters, made her debut on her twentieth birthday, November 11, 1903, with the great musician and conductor Artur Nikisch at the piano. The encouragement of the famous musician greatly helped the young singer, and their joint appearances, which have been described as one of the musical treats of the century, have been preserved for posterity in a series of recordings made in 1908.

The charming folkish *Ich hab' ein kleines Lied erdacht* by August Bungert, together with Richard Strauss' *Wie sollten wir geheim sie halten*, written in 1887, and Rubinstein's *Neue Liebe*, have been chosen for this reissue. They reveal a fresh, young, superbly trained voice guided by a penetrating intellect. Listening to this magical collaboration is one of the finest musical treats in many months, and it is an experience which no singer can afford to overlook.

Mme. Gerhardt, as recently as 1939 in the London studios of HMV, recorded an outstanding collection of songs — *Song Recital 1939*. The Gramophone Shop is pleased to announce that this exclusive importation is available in an autographed album (five 10" imported records with word booklet; price \$16.50).

## CHILDREN'S RECORDS

A series of recordings of the *Music Hour Series* published by Silver Burdett and Company is now available. These were used to teach unison and two-part singing in an elementary program of public school music. In addition to their educational value parents have found the fifty-eight songs delightful musical entertainment for children to ten years old.

Seven 10" records (14 sides), Nos. C-35831/3 & 36415/8; price \$3.71 the set.

**UNCLE REMUS STORIES.** Told by Sterling Holloway. Three 10" records (6 sides), in Set D-282; price complete with album \$1.47

Edith and Tom McKnight have made a skillful adaptation of Joel Chandler Harris' *Uncle Remus Stories*, which Sterling Holloway relates on this first rate set of discs. Assisted by sound effects, Mr. Holloway tells these popular tales in his own ingratiating manner, and this album should have a great appeal to children.

## SQUARE DANCES

**LONGWAYS SETS.** American Square Dance Group, Margot Mayo, leader. Three 10" records (6 sides), in Set D-275; price complete with album and notes \$2.10

One of the forms of *Square Dances* is the *Longways Sets*, native to New England. These dances are closely related to the old English "contra" dances, because the two lines of dancers are opposite, or "contrary," to each other. Recorded under the supervision of Margot Mayo and the American Square Dance Group, this set contains the following gay and lilted numbers: *Money Musk*; *Boston Fancy*; *Hull's Victory*; *The Tempest*; *Fireman's Dance*; *Virginia Reel* — the last to the tunes of Turkey in the Straw, Thady you Gander, and John Brown's Body. The calls are executed by Manny, and the recording is clear.

## NEW COLUMBIA CATALOGUE—1942

The 1942 Edition of the *Columbia Record Catalogue* has just come off the press. While it is bigger, we cannot say that it is any better in spite of the addition of an artists' section. The editor has perpetuated the stupid system of cross indexing that was the bane of the last edition. If the editor had to work with one of his brain children in a busy store, trying to find or complete information about Columbia Records, we would predict a radical change in the future. Sometimes it is necessary to look in as many as three places to get a complete story of a recording — one glance should suffice. Another disappointment is the omission of the releases of November and December, 1941.

The price of the 1942 edition is 25c.



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